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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

BY

KIM SALA

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING 2009

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of
Graduate Studies and Research, for acceptance, a thesis entitled:

Soundscapes

Submitted by Kim Sala in partial fulfillment of the requirements for the degree of
Master of Fine Arts.

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: Kim Sala

TITLE OF THESIS: Soundscapes

DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

YEAR THIS DEGREE WAS GRANTED: 2009

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Soundscape 8	2009	Mixed media on canvas	66"x66"

Kim Sala: Soundscapes

“What would be truly surprising would be to find that sound could not suggest colour, that colours could not evoke the idea of a melody, and that sound and colour were unsuitable for the translation of ideas, seeing that things have always found their expression through a system of reciprocal analogy.”

- Charles Baudelaire

At the beginning of every morning we wake and get ready for the day that lies ahead. Leaving our homes we venture out into the environment, heading towards our vocations, school, appointments, or perhaps a meeting with a friend. As we journey towards these various destinations we are surrounded by an environment of sound. Navigating down a city street, walking through a set of buildings or hopping on the subway, these places we circumnavigate are filled with noise and the mutterings of the city. Our awareness of the sounds of our immediate environment varies depending upon our attentiveness to it or our distraction from it.

Soundscapes is a body of work inspired by the aural environment of our city; it is an intuitive exploration based on responses to specific sounds, a memory of sound or an experience of sound connected to a particular place. Throughout the last two years, I have been making recordings of my walks to and from my apartment and my studio at the University of Alberta. These recordings were a way of listening to the environment of sound autonomous from the visual complexity that usually accompanies it. What I discovered was that my experience of listening to these recordings was analogous to the temporal experience of sound in the physical environment. I have always enjoyed the noise of the city and I often catch myself with eyes closed abstractly interpreting the sounds around me. This interest in exploring the correspondences between sound and the qualities of brightness, form and line (common elements found in both sound and painting) has been essential in the development of this work, which is centered on recollections of certain moments of sound remembered through their form and color. It is these vivid resonant instances of sound within our environment that I have chosen to paint.

The paintings in this exhibition are composed using collage techniques. The cut up collaged pieces come from earlier works produced on paper, which were created while listening to music. Cutting up these earlier paintings was an act of disassembling the original rhythmic structures that inspired them. It also became a simultaneous exploration into a material process that allows me to experiment with different combinations of form that would parallel our sonic landscape. This is a highly improvisational environment full of chance with sounds happening continually in different combinations and continuity. By working with painted gestural collage pieces and combining them into a fluid painterly surface, my paintings are comprised of abstract non-representational forms that explore the synthesis of supposed opposites—the organic and geometric, the conscious and the unconscious act in art, in structure and in chance.

Painting takes us back to the lived experience, and the urban environment makes itself known to us through the senses. Charles Baudelaire's belief in the interactive connections between the different sensorial perceptions known as synesthesia and their “suitability for the translation of ideas” is what inspires this body of paintings.

Kim Sala

Curriculum Vitae

Education

2009	MFA awarded, Department of Art and Design, University of Alberta, Edmonton, Alberta.
2006- 2009	Master of Fine Arts in Painting, Department of Art and Design, University of Alberta, Edmonton, Alberta.
2004-2005	Independent Studies, Painting, Department of Art and Design, University of Alberta, Edmonton, Alberta.
1998-2000	Independent Studies, Printmaking, Department of Art and Design, University of Alberta.
1996	Independent studies, Printmaking, Department of Fine Arts St. Lawrence College, Kingston Ontario.
1990-1994	Concordia University, Montreal, Quebec, Received Bachelor of Fine Arts. Concentration: Fibers and Printmaking.

Juried Exhibitions

October 2009	<u>Germinations</u> , Group exhibition, Art Gallery of Alberta, Edmonton
January 2008	<u>Re-Drawing the line</u> , Group exhibition, Art Gallery of Alberta, Edmonton
January 2007	<u>Visual Thinking</u> , Group drawing exhibition, Art Gallery of Alberta, Edmonton
March 2005	<u>Game Plan</u> , Solo painting exhibition, Harcourt House Gallery, Edmonton.
October 2000	<u>Ripped, Torn and Taped Down</u> , Senior and Graduate Printmaking Exhibition, Fine Arts Building Gallery, Edmonton.

March 1999	<u>Damaged Goods Inventory</u> , Senior Printmaking Exhibition, Fine Arts Building Gallery, Edmonton.
January 1996	Group Printmaking Exhibition, St. Lawrence College, Kingston Ontario.
July 1994	Solo show, drawings and prints, Café Bombards, Montreal, Quebec.
March 1994	Graduate Printmaking Exhibition, Concordia, Montreal, Quebec.
March 1993	Juried Exhibition for Volute Magazine, Concordia, Montreal, Quebec.
February 1993	Group Printmaking Exhibition, Concordia, Montreal, Quebec.

Awards

February 2008	Alberta Advanced Education's achievement scholarship 2,000.00.
September 2007	University of Alberta MFA/MDES Scholarship, Edmonton 15,000.00.
September 2006	University of Alberta MFA/MDES Scholarship, Edmonton 15,000.00.
September 2006	Graduate Research Assistantship, Award Component, University of Alberta, Edmonton.
April 1994	Lotto Quebec, Quebec Government Regional Printmaking Competition, Montreal, Quebec. Award Value = print Purchase \$900.
April 1993	Lotto Quebec, Quebec Government Regional Printmaking Competition, Montréal, Quebec. Award Value = Print Purchase \$ 900.

Publications

January 2008	Catalogue from "re-drawing the line" Exhibition, Published by: The Department of Art and Design, University of Alberta.
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- January 2007 Review of “Visual Thinking” Exhibition, by Amy Fung,
See Magazine, Edmonton, Alberta.
- March 2005 Review of “Game Plan “, by Christa O’keefe, Vue
Magazine, Edmonton, Alberta.
- March 1999 Review of “Damaged Goods Inventory”, by Michael
MacLean, the Gateway, University of Alberta, Edmonton.
Included reproduction of “Cut [it] out” (waterless litho).
- March 1993 Juried selection resulting in a reproduction of “Mom” (mixed
Media), Volute Magazine, Issue # 5, University of Concordia,
Montreal.

Collections

- November 2009 The University of Alberta Art Collection, Edmonton, Alberta.
- May 2000 University of Alberta Art and Artifact Collection, Edmonton,
Alberta.
- May 1999 University of Alberta Art and Artifact Collection, Edmonton,
Alberta.
- April 1994 Prizewinners Exhibition Lotto Quebec Regional Printmaking
Competition, Montreal, Quebec.
- April 1993 Prizewinners Exhibition Lotto Quebec Regional Printmaking
Competition, Montreal, Quebec.

Professional Experience

- September 2007 Primary Instructor, painting 310,
University of Alberta, Edmonton, Alberta.
- July 2007 Graduate Teaching Assistant, Painting 337/437/537/B1,
University of Alberta, Edmonton, Alberta.
- January 2007 Graduate Teaching Assistant, Art Fundamentals 134,
University of Alberta, Edmonton, Alberta.

September 2006	Gallery Installation Assistant, the Fine Arts Building Gallery, University of Alberta, Edmonton, Alberta.
1993-1994	Assistant Technician, Fibers Department, Concordia University, Montreal, Quebec.

Acknowledgements

My experience as a graduate student over the past three years has been both a moving and truly rewarding experience. It is my pleasure to take this opportunity to thank the people in my life who have supported and encouraged me throughout this journey.

I would first like to thank my mother for her love and support. Her strength and perseverance has taught me to never give up and to always pursue my dreams. I would also like to thank my father. His unusual behavior over the years has manifested itself in my enjoyment for the unfamiliar in life.

To my partner Abe Wells. Thank-you for your continual support and encouragement over the years, I am so fortunate to have you in my life. Thank you for being there for me through the ups and downs and for the many moments of laughter that we've shared. Thanks to Karen-Ann for her kind words and enthusiasm and Sage Thomas-wells, for showing me the importance of spending time looking at things through a child's eyes. I would also like to thank my brothers and my sister, Shawn, Corey and Kristen. I am so grateful to have you in my life. To my sister Tracey who is no longer with us, I love you very much and I always think fondly of the times we shared together.

I would like to acknowledge the University of Alberta, in particular the department of Art and Design, for their support and confidence in me throughout my graduate studies. I am grateful to have had such a wonderful studio space to develop my work in. I am also thankful for the people I have met and the friendships I have made which have played an important role in my development as an artist. I would like to extend a special thanks to the members of my committee: Chair Betsy Boone and Professors Allen Ball, Liz Ingram, Joan Greer and Mark Simpson. The conversations we've had have inspired me to continually push my work further and to develop as an artist, I thank-you for such a wonderful gift. I would also like to thank Steven Harris, the discussion we had at times hurt my brain, but they motivated me to look deeper into the ideas centered on my work. To Blair Brennan and the gallery staff, thank-you for assisting me in putting the show together.

To my Supervisor, Allen Ball, I am indebted to his insight and encouragement, which helped me to make essential decisions in the development of my work. I also want to thank him for showing me that there was nothing to fear in my decision to find a new working methodology except fear itself. I thank you Allen for your time spent, for your sense of humor and for your belief in me.

Many thanks go out to Gillian, Brenda, Scott, Sherri, Maria and Yan. When I think back to the time we all shared in the graduate studio, I realize how lucky I am to have met you and to have you as friends. Thanks for all the wonderful conversations we shared and for creating such a supportive atmosphere. I would also like to thank my friends Anna and Ben whom I've had the pleasure of meeting this year. Anna I'm so glad that we've become good friends, thanks for all the inspiring conversations we've shared and the support you have given me. I would also like to thank both Gillian Willans and Anna House for all their support in helping me organize this exhibition. Gillian many thanks for looking after and organizing the wine and Anna thank you so much for catering the event. I could not have done it without you. I would also like to thank all of the graduate students in drawing, printmaking and sculpture; your work is inspiring.

Heartfelt thanks to my friends Anny Drummond, Ammanda Franko, Ticia Downie, Luan Kowalek and Tandi Mcleod. Your friendship and support throughout the years has meant so much to me. I would like to acknowledge all my friends in Edmonton who I have had the pleasure of getting to know over the years. Thinking about the times we've spent together always brings a huge smile to my face and laughter from my belly; you know who you are....

Kim Sala
May, 2009



Kim Sala
MFA / PAINTING

Soundscapes

Kim Sala

"DVD Image List"

File name: Sala.01
Title: Soundscape 1
Date: 2009
Materials: mixed media on canvas
Dimensions: 72 x 66 inches

File name: Sala.02
Title: Soundscape 2
Date: 2008
Materials: mixed media on wood
Dimensions: 48 x 60 inches

File name: Sala.03
Title: Soundscape 3
Date: 2009
Materials: mixed media on wood
Dimensions: 48 x 60 inches

File name: Sala.04
Title: Soundscape 4
Date: 2009
Materials: mixed media on wood
Dimensions: 48 x 60 inches

File name: Sala.05
Title: Soundscape 5
Date: 2009
Materials: mixed media on wood
Dimensions: 48 x 60 inches

File name: Sala.06
Title: Soundscape 6
Date: 2009
Materials: mixed media on wood
Dimensions: 48 x 60 inches

Filename: Sala.07
Title: Soundscape 7
Date: 2009
Materials: mixed media on wood
Dimensions: 48 x 60 inches

File name: Sala.08
Title: Soundscape 8
Date: 2009
Materials: mixed media on canvas
Dimensions: 66 x 66 inches

File name: Sala.09
Title: Soundscape 9
Date: 2009
Materials: mixed media on canvas
Dimensions: 66 x 66 inches

File name: Sala.10
Title: Soundscape 10
Date: 2009
Materials: mixed media on wood
Dimensions: 48 x 60 inches



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